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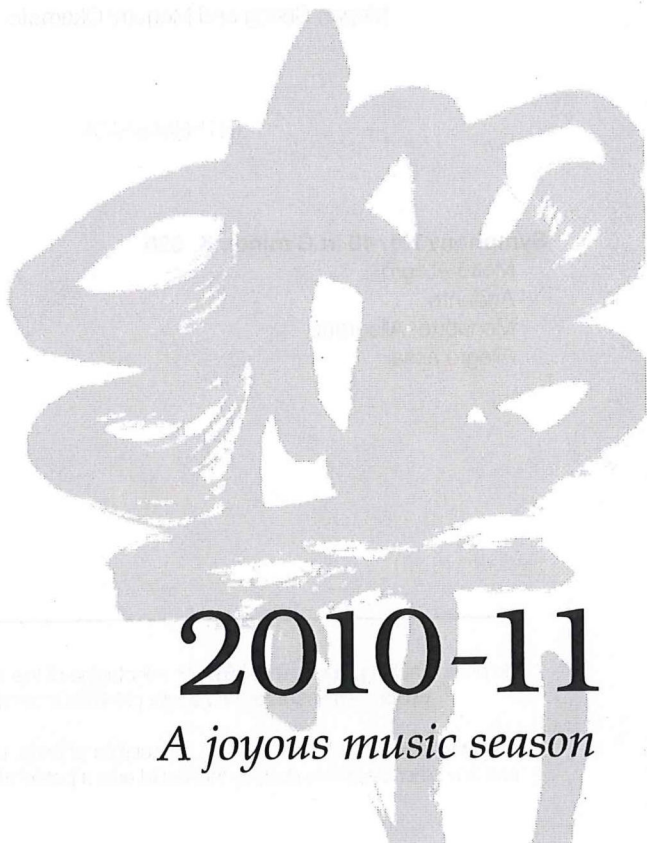


UNIVERSITY OF TORONTO
FACULTY OF MUSIC

ORCHESTRA SERIES

University of Toronto Symphony Orchestra
David Briskin, conductor

Friday, October 8, 2010
7:30 p.m. MacMillan Theatre
Edward Johnson Building



2010-11

A joyous music season

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

David Briskin, conductor

PROGRAM

Pelléas et Mélisande, Op. 80

Prélude
La Fileuse
Sicilienne
La mort de Mélisande

Gabriel Fauré

(1845-1924)

Tabuh-Tabuhan – Toccata for Orchestra

Ostinatos: Animato
Nocturne: Tranquillo
Finale: Quieto e misterioso

Colin McPhee

(1900-1964)

Megan Chang and Megumi Okamoto, pianos

INTERMISSION

Symphony No. 40 in G minor, K. 550

Molto Allegro
Andante
Menuetto: Allegretto
Allegro assai

W.A. Mozart

(1756-1791)

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Program Notes

GABRIEL FAURÉ (1845-1924)

Suite: Pelléas et Mélisande, Op. 80

Claude Debussy was in the audience when the symbolist play *Pelléas et Mélisande* by the Belgian author Maurice Maeterlinck made its début on May 17, 1893, in Paris. The only musical number in the production was a song for Mélisande composed by the little-known (and curiously-named) Gabriel Fabre. Debussy quickly secured musical rights to the play and set to work on his opera; it was not to be produced until 1902. In the meantime, the celebrated English actor Mrs Patrick Campbell became enamoured of the play and saw the role of Mélisande as a natural vehicle for her own talents. "I knew I could put the beauty of the written word into colour, shape and sound," she said. She approached Debussy for incidental music, suggesting that he make a symphonic suite out of his opera for a London production of the play. Debussy refused. Then, in the Spring of 1898, she approached Fauré, a regular visitor to London at the time, reading scenes to the French composer and suggesting where the musical numbers might come. Fauré worked to a tight deadline, completing a sequence of 19 numbers, including some repeated movements, in just one month. The London première took place less than one month later, on June 21, 1898. With Mrs Patrick Campbell as Mélisande, Forbes-Robertson as Golaud and Fauré himself conducting, the production was a great success. One London newspaper had the headline: "Enchantment and poetry at the Prince of Wales Theatre."

While he took care to build structural unity into his incidental music, Fauré

was pressed for time and assigned the orchestration to his student, the French composer Charles Koechlin. When he subsequently drew a four-movement orchestral suite out of the main entr'actes, Fauré then adapted Koechlin's chamber orchestra scoring for full orchestra. The music underlines the mood of the play's characters. "It is a dream music, full of knowing simplicity; a miracle of moving sensitivity and of discreet charm," a perceptive French critic wrote at the time of the première.

The enigmatic opening of the Prelude presents the elusive and mysterious Mélisande, with suggestions of an underlying passionate nature clearly illustrated in the breadth of Fauré's symphonic music. The horn call of Golaud the hunter (and Mélisande's future husband) is heard at the end as a sense of events about to unfold and powerful forces controlling the destiny of the characters is created. The steady hum of Mélisande's spinning wheel is portrayed in the gentle second movement. With its famous flute melody, the carefree *Sicilienne* accompanies the lovers at the well, untroubled and all innocence until Mélisande drops her ring into the water. The fourth piece, "The Death of Mélisande," acts as the solemn prelude to the final act of the play. A motif has already been carefully foreshadowed in the second movement of the suite and – in the score to the incidental music – as Mélisande's Song. Now the motif is developed as a poignant funeral march, which rises in intensity as the inevitability of a tragic conclusion unfolds. This sombre movement was played as Fauré's coffin was carried out of the Madeleine on its way to its final resting place.

COLIN MCPHEE (1900-1964)
**Tabuh-tabuhan – Toccata for
orchestra (1936)**

Eastern and Western musical traditions meet and mingle on a daily basis in today's Canada. Eighty years ago, however, when the Montreal-born composer Colin McPhee left his adopted city of New York for the then remote Indonesian island of Bali, the musical mashup was a novel concept. After studies in Toronto, Baltimore and Paris, a promising start as a young modernist in the group of composers around Edgard Varèse had opened McPhee's ears to new sounds. When he heard a rare French recording of a Balinese gamelan, he later recalled: "its clear, metallic sounds were like the stirring of a thousand bells, delicate, confused, with a sensuous charm, a mystery that was quite overpowering." He spent the next decade in Bali as both composer and pioneering ethnomusicologist, transcribing hundreds of gamelan compositions for piano, two pianos, and flute and piano, helping preserve dying traditions by forming new gamelans and eventually writing the definitive history of Balinese repertoire, *Music in Bali* (1966).

Tabuh-tabuhan was the earliest of a number of compositions in which McPhee incorporates Balinese musical materials. He wrote it while vacationing in Mexico in 1936 and the première was soon given by his friend Carlos Chávez and the National Orchestra of Mexico City. A *tabuh* is essentially a percussion mallet. The title of what has become McPhee's most popular piece implies (in the composer's words) "different drum rhythms, metric forms,

UPCOMING U OF T SYMPHONY ORCHESTRA CONCERTS

Saturday, November 6
David Briskin, conductor
Jamie Parker, piano

Mendelssohn *The Hebrides Overture*
Schumann *Piano Concerto in A*
Brahms *Symphony no. 4 in E minor*
7:30 pm. MacMillan Theatre.
Tickets: \$15 (\$10 seniors/students)

Saturday, February 5
David Briskin, conductor
Lindsay Barrett, soprano
Erica Iris Huang, mezzo soprano
Michael Colvin, tenor
Andrew Love, baritone

A special Faculty of Music event to welcome Dean Don McLean, featuring wind, brass, jazz and opera performances. The celebration culminates in Beethoven's Symphony No. 9 performed by the UTSO and the MacMillan Singers and Master Chorale.
7:30 pm. MacMillan Theatre.
Tickets: \$15 (\$10 seniors/students)

Saturday, April 9
David Briskin, conductor
Christopher Hwang, cello

Dvořák *Carnival Overture*
Shostakovich *Cello Concerto*
Bartók *Concerto for Orchestra*
7:30 pm. MacMillan Theatre.
Tickets: \$15 (\$10 seniors/students)

gong punctuations, gamelans and music essentially percussive." To the symphony orchestra, McPhee adds what he calls a "nuclear gamelan" of mostly Western instruments (two pianos, celesta, xylophone, marimba and glockenspiel) plus two Balinese gongs and cymbals. At one level, Tabuh-tabuhan follows the broad structure of the symphony – or, perhaps, a double piano concerto – with two generally quick movements framing a slow movement. But its music is not goal-oriented and rhetorical. In the opening movement, it achieves tremendous exuberance and forward drive through syncopated rhythms similar to those of Latin American music and jazz. The slow Nocturne is based on an authentic Balinese melody, while the finale recreates the sounds of a Balinese street xylophone orchestra.

WOLFGANG AMADEUS MOZART
(1756-1791)

**Symphony No. 40, in G minor, K. 550
(1788)**

While we don't know the reason why, in the remarkably short period of six weeks, Mozart composed a trilogy of late symphonies – the great E-flat, the G minor and the *Jupiter* – we do know that when not composing to commission, Mozart composed out of necessity. Never one to go on country walks with the hope that a melody would drop out of the sky, he likely wrote these masterpieces for a series of subscription concerts that he hoped to put on in Vienna in 1788. The fact that today's G minor symphony exists in versions with and without clarinets also points to specific performance

requirements. The concert tours that Mozart made to Leipzig and Frankfurt, not to mention a projected visit to London, all after he composed the three works, likely included plans for one or more of the symphonies. Still, there is no firm evidence that Mozart ever heard a performance of his greatest symphonies and, if this were the case, it would draw a poignant parallel with the Schubert of the *Unfinished* and the *Great C* major symphonies.

Schubert certainly admired the G minor symphony. "It disturbs me without my knowing why," he wrote as a child. "Its minuet is enchanting and in the trio, it seems to me that I can hear the angels singing with the orchestra." His copy of the opening of the minuet still exists and memories of the movement were to later stimulate his Fifth symphony. Indeed, of all Mozart's symphonies, the G minor was the one most admired by the Romantics. The *Allgemeine musikalische Zeitung* was already referring to the work as "a masterpiece" in 1804 and "Mozart's symphony of all symphonies" five years later. For any at the time, the work helped bridge the gap between the classical and the emerging romantic idiom; certainly the seminal work was much imitated.

The impact of the G minor symphony partly derives from Mozart's choice of key. Some of his most urgent instrumental music is written in the dark, driving minor key, traditionally with a relaxing of the tension as the music turns to the major towards its conclusion. Here, though, Mozart offers little release through the four movements. He makes strikingly

expressive use of chromatic harmony together with the resulting discords and enharmonic modulations – most notably as the music begins its intense development once the main themes have been presented in both the first and last movements. He presents an urgent message without preliminaries or formalities. His yearning opening theme, generated as one note repeatedly leans into another, is to become a generating motif throughout the first movement – and beyond. Even the more cheerful second theme is steered to the minor key when it reappears. There's a slight chromatic bump as early as the second bar of the slow movement. It hints at the tortured tension between major and minor keys that Mozart is to exploit as the movement progresses. The sombre

minuet is driven by contrapuntal writing in the strings, though a central trio section offers an untroubled moment. The finale extends the dark contrapuntal drive of the minuet as the music returns to the tension of the opening movement. The drama is at its most telling in the central development where Mozart's rigorous mind drives the contours of the main theme to present all twelve notes of the scale, through a series of diminished sevenths. This makes for dry reading but Mozart here pushes the conventions of his day to the limit. In the provocative words of H.C. Robbins Landon: "Mozart peers ahead a century and a half by flirting with the Grim Reaper."

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Comments welcomed: khnnotes@sympatico.ca



LORAND FENYVES RESIDENCY PROGRAM

Miriam Fried, violin

October 18-20, 2010

A protégée of such violin masters as Lorand Fenyves, Ivan Galamian, Isaac Stern and Josef Gingold, Miriam Fried has been recognized for years as one of the world's preeminent violinists. As the 2010 *Lorand Fenyves Resident Artist*, Fried presents a recital of works by Beethoven and Bartók and two master classes, as well as a Q&A session on her studies with Lorand Fenyves.

For details, visit

www.music.utoronto.ca/events/fenyves

Biographies

A conductor renowned for the versatility of his repertoire and the depth of his musical interpretations, **DAVID BRISKIN** has been the Music Director and Principal Conductor of The National Ballet of Canada since 2006. In July 2008, he was appointed Director of Orchestral Studies at the University of Toronto Faculty of Music and Conductor of the University of Toronto Symphony Orchestra.

Prior to his appointment with the National Ballet, Mr. Briskin served as conductor with American Ballet Theatre for seven years, leading performances at the Metropolitan Opera House, New York's City Center and in major opera houses throughout the world. Mr. Briskin is a regular guest conductor with the New York City Ballet and San Francisco Ballet and has appeared with numerous ballet and modern dance companies throughout North America.

In addition to his work in dance, Mr. Briskin has enjoyed great success on the concert stage. He has conducted the Pittsburgh, Detroit, Baltimore, Indianapolis, Syracuse, Akron, Cincinnati Pops, and Singapore Symphony Orchestras; the Hong Kong Philharmonic, the Juilliard Symphony and the National Symphony Orchestra of Costa Rica where he conducted the Latin American premiere of John Corigliano's monumental First Symphony. Equally at home in the opera house, Mr. Briskin's opera schedule has taken him throughout the U.S., Canada and Europe, including performances of *La Bohème* in Italy; with the Calgary Opera, Manitoba Opera, Opera Carolina, Opera Columbus, New England Conservatory, Sarasota Opera, and Lake

George Opera. For six years he served as the Music Director of the Masterwork Chorus and Orchestra, conducting annual performances of Handel's *Messiah* at Carnegie Hall.

Raised outside of Boston, he attended the Indiana University School of Music and received a Bachelor of Music degree in orchestral conducting from the University of Cincinnati College-Conservatory of Music and a Master's degree from Queens College, City University of New York.

Currently pursuing a Doctor of Musical Arts at the University of Toronto, **MEGAN CHANG** has been an active pianist in Vancouver and Toronto. She has won numerous awards throughout the local festivals in both regions and was the third prize winner in her category at the national Canadian Music Competition in 2007.

During the summer of 2008, she gave her first European solo recital in Holland, which was part of their International Summer Music Festival Series. In January, 2011, she will also be performing at the St. Lawrence Centre for the Arts with soprano Laura Klassen as part of the Music Toronto Discovery Series.

Megan was born in Taiwan and raised in Vancouver. During her years in Vancouver, her teachers included Hannah Mao, Winfried Rompf and Edward Parker. She then relocated to pursue her Bachelor's degree in Piano Performance at the University of Toronto, and has since been studying under the tutelage of Marietta Orlov. In 2007, in addition to her studies with Professor Orlov, she also joined the piano pedagogy department with Midori

Koga, and finished her Master's degree in Piano Performance Pedagogy. During the past years, she had participated in master classes given by Boris Berman, Matti Raekallio, Anton Kuerti and Jamie Parker, among others.

In addition to her studies in piano, Megan received her Performer's diploma in flute from the Royal Conservatory of Music under the tutelage of Susan Hoepfner in 2005. During her studies with Lynne Piening in Vancouver, Megan also twice received the silver medal from the RCM.

MEGUMI OKAMOTO was born in Japan in 1979. She started piano at the age of three and studied music at the Children's branch of the Toho School of Music. She immigrated to the United

States at the age of twelve. She has won numerous awards, including first place in Young Artist's Competition at Bozeman State University, first place in Yamaha Music Competition in State Division, and Gold and Silver awards in Spokane Arts and Music Festival. She was a guest soloist with the Glacier Symphony Orchestra and with Billings Symphony Orchestra. She holds a Bachelor of Music from Indiana University, an Artist Diploma from the Royal Conservatory of Music, and a Master of Music (in piano performance and music theory) from the University of Toronto. She is in the second year of the Doctor of Musical Arts program at University of Toronto, where she studies with Marietta Orlov. She specializes in the piano music of Nikolai Kapustin.

UPCOMING CONCERTS: U OF T CONCERT ORCHESTRA

Wednesday, October 13

U OF T CONCERT ORCHESTRA

Rafael Luz, graduate student conductor
Bartók Rumanian Folk Dances
Mozart Divertimenti K. 136 & K. 137
Grieg Holberg Suite
Copland Hoe-Down from Rodeo
 12:00 pm. Main Lobby. Free

Wednesday, December 8

U OF T CONCERT ORCHESTRA

Chun-Ying Chu, graduate student conductor
Handel Overture and Pifa from Messiah
Purcell Suite for Strings
Corelli Concerto Grosso Op. 6 No. 8 in G minor (Christmas Concerto)
Bach Cantata No. 51 Jauchzett Gott in allen Landen; "Air" from Suite No. 3;
Brandenburg Concerto No. 3
 7:30 pm. Walter Hall. Free

Wednesday, February 16

U OF T CONCERT ORCHESTRA

Kerim Anwar, graduate student conductor
Chen Yi Sprout
Chen Yi Shuo
Elgar Serenade for String
Britten A Simple Symphony
 12:00 pm. Main Lobby. Free

Tuesday, April 5

U OF T CONCERT ORCHESTRA

Kerim Anwar, Rafael Luz and Chun-Ying Chu, graduate student conductors
Puccini I Crisantemi
Suk Serenade
Richard Einhorn The Silence
 7:30 pm. Walter Hall. Free

University of Toronto Symphony Orchestra

VIOLIN I

Andreea Arbone
Adriana Arcilla Tascon
Coco Chen
Calvin Cheng
James Hayes
Emily Kruspe
Tina Park
Colin Repas
Eros Tang
Linnea Thacker
Gloria Yip

VIOLIN II

Philene Chen
Wesley Khurana
Jamie Kruspe
Chang Liu
Eslin McKay
Stelth Ng
Jenna Richards
Kyle Yuen

VIOLA

Mohammed Abu Ramadan
Chris Arnold
Vincent Feletti
Stefan Ho
Dongmin Kim
Euse Morrison
Julia Park
Andrea Poon
Anne Marie Prevost
Robin Wenglewick

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Andrew Ascenzo
Brenton Chan
Chris Hwang
Sarah Jane Johnson
Jennifer Kim
Miso Mok
Beth Silver
Brandon Wilkie

DOUBLE BASS

Michael Brough
Fraser Gottlieb
Alex Lambermont
Jordan O'Connor

FLUTE

Jy Hyun Goo, *piccolo*
Anna Kolosowski
Sanghee Park, *piccolo*
Mor Shargall

OBOE

Aleh Remezau
Emily Willmon

ENGLISH HORN

Chieh-Ying Lu

CLARINET

Chris Cancian
Yoo Jin Cha
Kishan Chouhan, *bass clarinet*
Omar Ho

BASSOON

Selina Kuo
Maggie Stephenson

CONTRA BASSOON

Vasile Simion Ciobanu

FRENCH HORN

Carlie Bigelow
William Callaghan
Amy Kazandjian
Tina Shapero

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Alastair Chaplin
Jacob Shoihet
Brindley Venables

TROMBONE

Ryan Broughton
Emma Metzger
Barrington Venables

TUBA

Vikram Krishnamoorthy

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Dorian Cox
Alejandro Cespedes Pazos
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